

AT THE THEATRES

THE BELASCO.

Henrietta Croaman, in "The Real Thing."

It is the same old story. Miss Henrietta Croaman, whose powers as a comedienne need no elaboration at this hour, returns to Washington with a play which makes her a star in the theatrical world. As in other, "a miss is as good as a mile," and while it is unjust to consign "The Real Thing" to the limbo of aimless, vacuous, and illogical plays of which we have had several examples in Washington this season, it is not the play that Miss Croaman deserves, any more than "Anti-Matrimony" was, or "Sham."

It needs no note upon the programme to inform the gentle auditor that "The Real Thing" is a woman's play. That fact was apparent from the start. It is a philosophical, satiric comedy, and were its thrust a trifle more keen, its by-play considerably less sophomoric, its epigrammatical luxuriance a little less obvious, it would have a real chance for success. There are seven characters in the cast; of these two are men, more pawns in the action, one of them hopelessly devoid of a sense of humor, the other a woman's conception of a returning conqueror—a man who combines the virtues of Elmer, "Irene's" robber, with the masculine sweep of a Stephen Ghent.

Miss Croaman has a role which, were it more vital in action and less verbose in boudoir philosophy, would be a real achievement. Now and then there is a flash of the form which proved such a delight in "Matrimony" and "Sweet Kitty Bellairs," with the same goodly, potentially wishing for more; but Miss Croaman recklessly dishing out epigrams and adjusting the domestic affairs of an impossible wife is not the comedienne who is firmly fixed in the estimation of the discriminating public.

Catherine Chisholm Cushing is the playwright who essays to illustrate in "The Real Thing" that no woman can afford to concentrate herself upon her duties as a mother at the expense of her duties as a wife. This is her posture, with Miss Croaman the *deus ex machina* to carry the hypothesis through to its logical conclusion. "A woman must keep her husband guessing," she says. "She must be like champagne; she must keep on effervescing. She can't afford to be flat. If she is, the monster will go out and buy another bottle."

The play fairly reeks with epigrams of this type, and it is undeniably original and interesting, even if it stops there. It is conceivable that, with more skillful stage management in the first act, a somewhat more extensive respect for the law of probabilities in the general atmosphere of a suburban ménage, "The Real Thing" would be effective. The children in the play are children that never were on land or sea; Miss Croaman's parable in the second act, addressed to the youngsters on fairies and Prince Charmings, and what not, was a farago of nonsense under the conditions. A dozen or more examples of the same monochromatic disregard of realism might be cited.

But "The Real Thing" is good fun, with Miss Croaman and Albert Brown in the role of Tom Bradley, the "old beau," as the chief funmakers. Fred Tiden as the neglected husband moved as in a trance, and read his lines almost by rote. Josephine Lovett as Kate Grayson, "the wife," gave an adequate performance, and Miss Florence Short as "the understudy" was excellent. A. M. J.

THE NEW LYCEUM.

"The Girls from Reno."

"The Girls from Reno" opened a week's stay at the New Lyceum yesterday and gave a good account of themselves. In a general mixture of mirth and music they made a hit with two large audiences. Mike Collins and Nat Brown were supposed to furnish most of the fun, but were assisted by the entire company in giving a good entertainment. Miss Nell Lavender and Dolly Sweet (and the name is no misfit) were the principals on the female side.

The performance consisted of two acts and an olio. The first part, "Business Is Business," and the second, "High Life in Reno," gave the chorus an opportunity to display their talents to good advantage, while Dolly Sweet made good with the "Mysterious Rag" in the second part as the song hit of the evening.

Violetta Dusette and company gave a Parlatan pantomime called "L'Etranger," and her acting and dancing were exceptionally good, and again at the close of the second part she gave another dance which took with the audience.

THE COLUMBIA.

"The Captain."

Suppose you were a real good fellow, perchance a one-time captain in the New York National Guard were touring the world, and in Manila ran into an old and very dear friend, a captain in the regular army and the widely acclaimed hero of the Boxer trouble at Peking, and suppose your friend of the regulars was in a regular mess, pursued by Chinese cutthroats because he was trying to carry home a little loot in the shape of a signet ring. Wouldn't you jump right in and bravely offer to take his place and let him escape? Very well, then, anyway, that is what Nat Goodwin did in the three-act comedy, "The Captain," by George H. Broadhurst and Charles T. Dazey at the Columbia last night.

Capt. Jefferson Lorimer, of the N. Y. N. G., has just landed in Manila, and while somewhat troubled on voyage by what is known in polite circles as mal de mer was still able to observe and admire the blond and beautiful Mrs. Barton as she paced the deck outside his stateroom door. But how to meet the lady? That was the question. And just here in walks trouble in the shape of Capt. John Hastings, U. S. A., valiant hero of the fray at Peking, and at present pursued by three Chinamen with very evident designs on his life, not forgetting the signet ring. Lorimer in a rash moment offers to take his place, masquerade as a hero for two or three days, and let Hastings get away to the States on the boat sailing that afternoon. But how about the Chinese boy, whose life Hastings has saved at the risk of his own, and who will never leave him? There must be a substitute for him, and so one Raoul de Claremont, a gentleman of the French class, and friend of Lorimer, is called upon.

In the meantime Mrs. Barton and party have arrived, and Lorimer is introduced as Hastings, and made much over; also has quite a little fun talking near the Chinese to Raoul, and keeping out of the way of the three Chinamen on the warpath. It takes him all of three acts to straighten out three love affairs, including his own—for, just as the curtain falls, he tells us Mrs. Barton has said "Yes!"—proves himself a real hero, and forgoes the disastrous trip far away Peking by the simple expedient of telling them to "Go to hell!" Mr. Goodwin, as Lorimer, gives the play and thoroughly natural performance rightly expected of him, but his opportunities for funmaking as the Captain are far from commensurate with his abilities as a light comedian of the first class. Margaret Moreland, as Mrs. Barton, gives a pleasing performance, but hardly measures up to the standard set by the star's leading woman in seasons past, either as to looks or ability. But then, of course, that would be asking a good deal. Sidney Bracey, as Raoul, the Frenchman posing as a son of the Orient, extricates as much humor from the role as possible.

THE CASINO.

Elite Vaudeville.

The fact that another theater presented last week a circus act made no difference yesterday in the patronage at the Casino, which presented Torrell's pony, dog, and mule circus under circumstances that fully warrant predictions for a tremendous week's business. Torrell's circus is different from others. In each department it appears to be better.

The ponies understand their work thoroughly. Bessie, the unruly mule, is a laugh-provoker. Four men tried to ride her last night, all going up on the stage from the audience, and one man in particular, who said he was from Prince George County, Md., afforded the audience but little fun. He stuck to the animal, but it was his finish, for Bessie is still unruly. Prof. Torrell offered \$5 to any man in the audience who could mount the mule and ride her around the ring twice.

The remainder of the bill is unusually good. The three pretty and shapely Wright sisters have a singing, talking, dancing, and costume change creation that is decidedly clever and good from start to finish. Friendly and Jordan inject much mirth with their character singing and unique dancing. Mr. Friendly's artistic handling of several types that we meet every day was received with enthusiastic applause. Frederick and Kirkwood appear in "A Cowboy's Show," and it brings down the house. Harry Thriller takes all kinds of chances while balancing himself on chairs in all manner of dangerous positions.

There are two new photoplays that hold the attention of the audience, and in every way sustain the Casino's reputation for offering the largest and clearest motion pictures in Washington.

CHASE'S.

Polite Vaudeville.

Mme. Sumiko, Japan's prima donna soprano, who made her American hit by singing "Alexander's Rag-time Band" in the language of Nipponese before Admiral Togo during his visit to this country, is the bright particular star on the bill at Chase's this week, and was accorded a sincere welcome at yesterday's matinee.

Mme. Sumiko displays remarkable technique, a wide range, and a voice of considerable sympathy. She sings five numbers, the opening offering being "Cherry Blossoms" in Japanese. Her other selections, "My Hero," from "The Chocolate Soldier," "Chon Kena," from "The Geisha," and "My Sweet Suzanne Sue," are given in clear tone, while "Alexander's Rag-time Band," with alternate verses in English and Japanese, proved unique, and was accorded hearty applause.

Steph. Mehlinger, and King, a trio always well received at the popular playhouse, blended wit, lyric, and melody in a highly entertaining manner, and scored the afternoon's record for the applause. Incidentally Nat Goodwin, who was sitting in the audience, was handed a good-natured hot-shot.

Lolo, a North American Indian girl, gave a remarkable demonstration of occultism. With her eyes bound in tape, making impossible any attempt to see, she readily described articles selected from those in the audience, and with perfect aim broke a clay pipe, extinguished a light, and hit other objects with her rifle.

The Van Brothers gave a sidewalk sketch full of clever comedy. Bud and Nellie Helm, juvenile comedians, presented a broken-down bicycle. The daylight motion pictures show many interesting events.

THE IMPERIAL.

Vaudeville.

"As a Man Sows" is the title of the intense sketch that heads the bill at the Imperial this week, and the grim old adage is brought home with the uncompromising truth and realism of Balzac. The "man about town" who seeks to wreck the home of his one-time flame reaps the harvest of his early misdeeds in the manner that Fate usually deals out to the villains of melodrama. Clifford Hippie, the leading role, and Baby Davis, a clever child actress, is a notable member of the supporting company.

The Musical Maclarens have a varied musical act, with songs and dances of the Highlands. The singing member of the troupe has an unusually pleasing voice and a delightful Scottish burr in her speech.

Le Clair is not likely to cause Julian Ellingworth worry with his female impersonations, but his song as Mephisto is a well-conceived piece of work. Jim Reynolds has a rapid monologue that takes well. Watson & Dwyer in an act of nonsense are hardly up to the standard. Some difficult feats on the bicycle by Williams and Williams, and Lawton in a juggling turn are other numbers that please. The bill is concluded by the motion pictures showing scenes in Paris.

THE GAYETY.

"The Big Gaiety Company."

After witnessing the performance last evening at the Gayety, one is taken back to the old days when the principal comedienne was expected to fall about the stage and kick and be kicked until the audience had to laugh from the sheer absurdity of these capers.

Gun Fay did not have to resort to these tactics to be funny, although considerable horse play was used—some of which could be omitted to the betterment of the show. Al Herman, as Sam, the waiter, took most of the laughs, with his natural comedy and songs. Beulah Benton sang herself into favor. She possesses a very high class soprano and brought back memories with her rendition of "Silver Threads Among the Gold." Clara Rackett, as the grass widow, received a generous amount of applause for her clever work and songs. Will Collins, Alie, Poole, William West, and Eddie Lovett completed the cast.

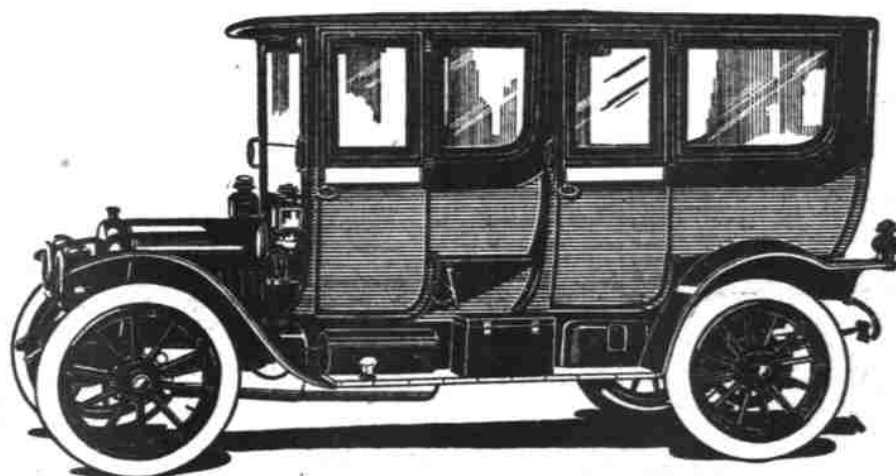
The show is entitled "A Florida Entertainment," and is in two acts. The performance showed considerable signs of talent and hard work on the part of the chorus, but could be improved if some of the many suggestive lines and



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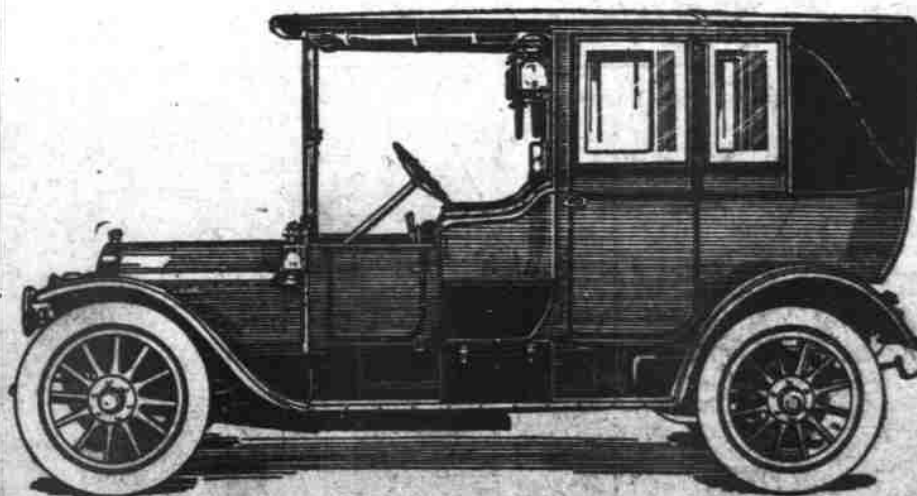
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Daily and Sunday

18,000 votes are issued on a two years' subscription (\$10.80) to the Daily and Sunday Herald.
8,000 votes are issued on a one year's subscription (\$5.40) to the Daily and Sunday Herald.
3,000 votes are issued on a six months' subscription (\$2.70) to the Daily and Sunday Herald.
1,000 votes are issued on a three months' subscription (\$1.35) to the Daily and Sunday Herald.

Daily

9,000 votes are issued on a two years' subscription (\$6.00) to the Daily Herald.
4,000 votes are issued on a one year's subscription (\$3.00) to the Daily Herald.
1,600 votes are issued on a six months' subscription (\$1.50) to the Daily Herald.
600 votes are issued on a three months' subscription (.75 cents) to the Daily Herald.

Sunday

9,000 votes are issued on a two years' subscription (\$4.80) to the Sunday Herald.
4,000 votes are issued on a one year's subscription (\$2.40) to the Sunday Herald.
1,500 votes are issued on a six months' subscription (\$1.20) to the Sunday Herald.

THE VIRGINIA.

An interesting reel, one full of patriotic appeal, is the feature at the Virginia this week. It shows in remarkably thrilling and realistic fashion the youth of Washington, his campaign with Braddock, and the latter's disastrous defeat at the hands of the Indians when falling to meet Indian warfare with Indian warfare. The pictures were taken in the mountain fastnesses of the Blue Ridge, among scenes that have changed little since the days that Washington first explored them.

This is also followed by a charming picture of colonial times, showing the wooing of pretty Martha Custis. The film will be shown all the week, but the regular programme is changed daily.

COMPROMISING PICTURES.

Part of Plot Against Lorimer, Says Witness.

One of the schemes for making money proposed by Charles A. White, the Illinois legislator, who brought the charges of bribery against Senator Lorimer, was to go into the moving picture business, according to the statement of William M. Russell, one of his erstwhile friends, before the Lorimer Investigating Committee yesterday. Russell, who admitted on the stand yesterday that he had indulged in "too much of the good booze they have here in Washington," declared that White had proposed to him that they take pictures of members of the Illinois legislature and have them "doctored" so as to represent them in compromising positions, and then exhibit them about the State. White was to run the time and Russell was to lecture on the corrupt methods of members of the legislature. Russell said he refused to go into the scheme, and told White that he was crazy.

Attorneys for Senator Lorimer introduced testimony to show the leading Democrats in order to break the deadlock in the legislature, had advised Democratic members to vote for Lorimer.

In Paris an automobile used to transport the carriage of the French emperor, which may be dumped separately to either side.